

# PARKE HUNTER'S

# BANJO STUDIES.

Introducing the modern styles of playing and a new combination of exercises.

Also containing the Major and Minor Scales with the fingering correctly marked.



Exercises in Rapid Shifting and scale studies for the Barré.

Harmonics Natural and Artificial Together with the **TREMOLO** in all its various forms.

A Work conducive to equality of finger power, ease, expression and broadness of tone.

THE WHOLE BY

# PARKE HUNTER.

Copyright  
For All Countries  
1903.

Price 2/6 net.

LONDON,  
J. E. DALLAS  
415, Strand W. C.

U.S.A. PARKE HUNTER, 2001. Fifth St N.W. WASHINGTON. AGENT.



# PARKER HUNTER'S

1

## ARTISTIC BANJO STUDIES.

### THE GENERAL PRINCIPLES OF ALTERNATE PICKING.

In all rapid passages alternate picking should be used. By observing properly the governing principles in regard to the preliminary exercises, the difficulty of playing and rendering solos with ease and rapidity will be modified considerably.

### RULES AND SIGNS FOR RIGHT HAND FINGERING.

Use the thumb for the 5th, 4th, 3rd, and 2nd, strings.

SIGNS. *FIRST FINGER*.....+  
*SECOND FINGER*.....+ or :  
*THUMB*.....+  
*FINGER GLIDE*.....+  
*THUMB GLIDE*.....+ +

### EXAMPLE.

Of alternate fingering using the first finger on the 1st, 2nd, 3rd, and 4th, strings.



### EXERCISE.

The following is a most effective exercise in alternate picking on the first string, as an accompaniment to the Bass Solo.



2 The following exercises should be well practised before proceeding to the exercises and scales in alternate picking.

**Ex. 3.**

When the above can be played smoothly, proceed with the following exercise in "Triplets."

**Ex. 4.**

Play the following exercise evenly, and gradually increase the tempo as played each time.

**Ex. 5.**



# THE GLIDE.

3

In this movement the fourth and third strings are played by one stroke of the thumb. It is indicated thus:— $\overset{+}{\text{}}\text{}$  or  $\overset{+}{|}\text{}$  or  $\overset{+}{(}\text{}$  for the thumb, and  $\overset{+}{|}\text{}$  or  $\overset{+}{(}\text{}$  for the first finger and may be employed between any two adjacent strings.

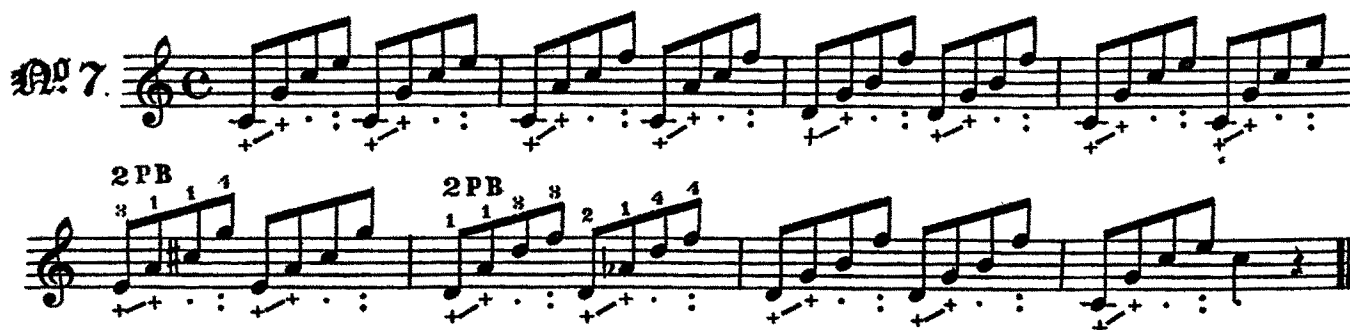
## EXAMPLE.



**NO 6**

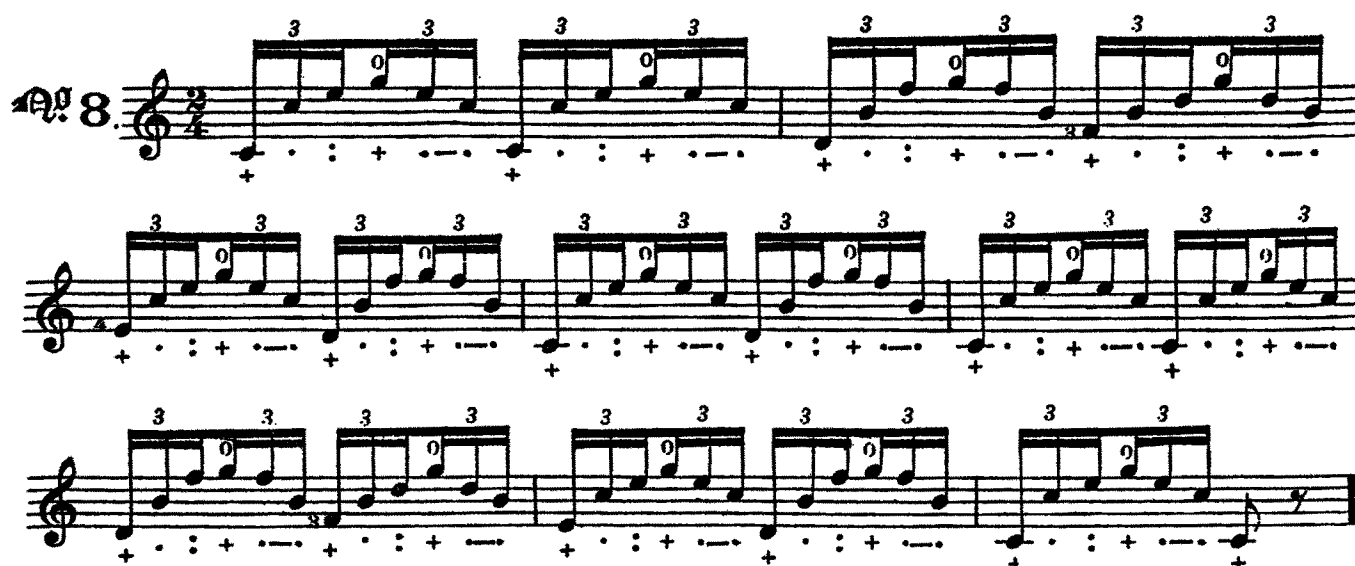


## EXERCISE ON THE THUMB GLIDE.



## THE FIRST FINGER-GLIDE.

The following is the first finger-glide. This is very effective in variations, arpeggios etc: The tip of the first finger must glide from the first to the second string in one stroke, taking care that in doing so the time is strictly kept.



## FOR THE FIRST-FINGER GLIDE

Op. 9

3 3 3 3 3 3 3 3

5.P.<sub>8</sub> 2 1 0 1 2

5.P.<sub>8</sub> 2 1 0 1 2

2 1 1

1 1 1 3 1 1 1 2 2 1 2 2 2 1 1 1 2 2

1 2 2 1 2 2 0 0 3 3 1 1

5.P.<sub>8</sub> 2 1 0 1 2

5.P.<sub>8</sub> 2 1 0 1 2

2 1 1

1 1 1 3 1 1 1 2 2 2 1 1 1 2 2

5.P. 1 1 1 0 1 1 0 1 2 0 2 1

## THE FIRST FINGER—GLIDE.

No 10

The musical score consists of ten staves, each containing four measures of music. The notation is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The music features a series of eighth-note patterns, often grouped with slurs. Fingerings are indicated by numbers 0, 1, 2, and 3 above the notes. Articulations, including accents and slurs, are used throughout. Specific markings include '5P' on the second staff, '2B' on the fifth staff, and various combinations of numbers (e.g., 1 2 1 1 2, 2 1 1 0, 3 3 3) indicating complex fingering sequences. The score is labeled 'No 10' at the beginning.

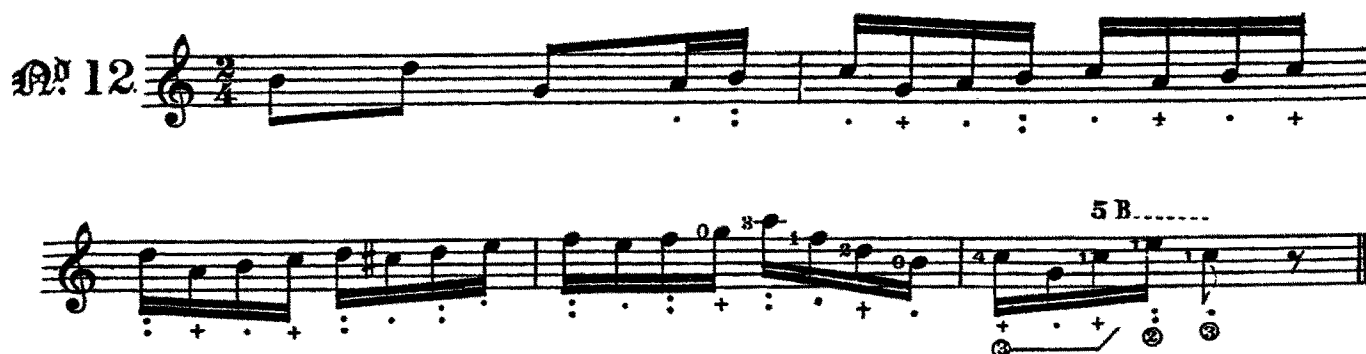
## THE HAMMER SLUR.

This effect is obtained by striking a string with the tip of a left hand finger. Example:—

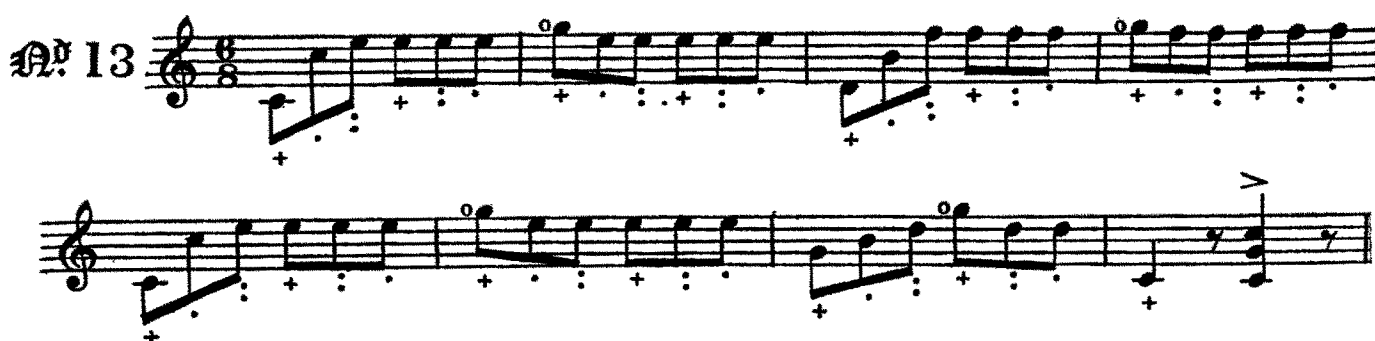
**Ex. 11**

## HAYDN'S GIPSY RONDO.

For exercising the second finger on the second string.



Introducing the thumb on the first string. (Right Hand Triple Fingering)



### EXAMPLE OF CROSS-PICKING.

The next example illustrates the manner of crossing the finger and thumb. This is convenient in many solos but is opposed to strict or proper alternate picking. The sign \* is placed between the cross picked notes.



The same example showing how it could be played by the "pass" or "glide" with the thumb and first finger.



# MAJOR SCALES.

## C. MAJOR.



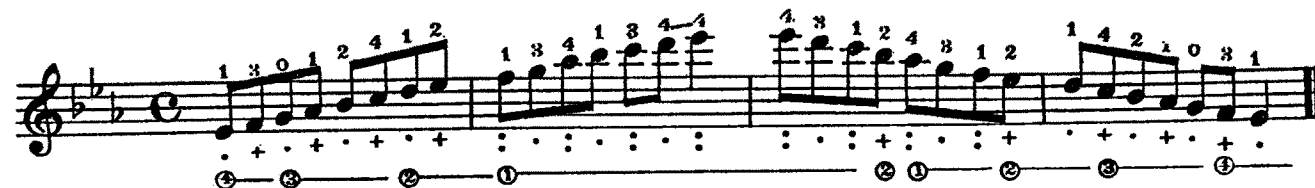
## D $\flat$ . MAJOR.



## D. MAJOR.



## E $\flat$ . MAJOR.



## E. MAJOR.



## F. MAJOR.

### First Method.



F. MAJOR.

### Second Method.



**F# MAJOR.**



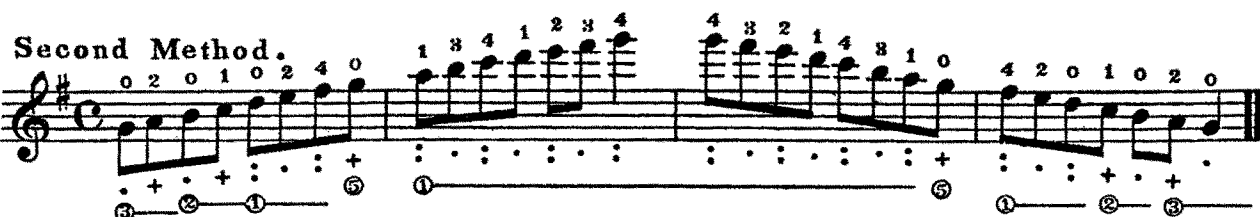
G. MAJOR.

### First Method.



**G. MAJOR.**

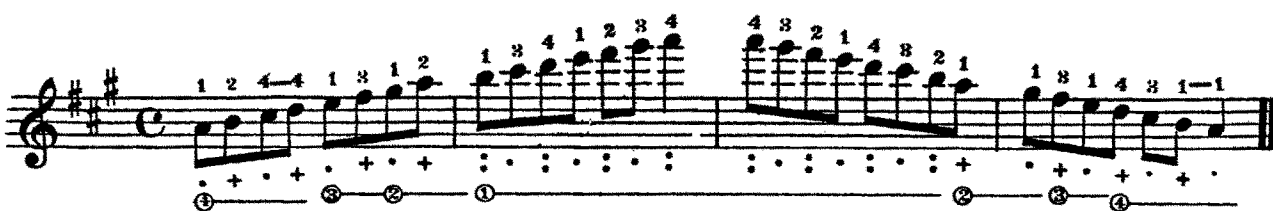
### Second Method.



Ab. MAJOR.



**A. MAJOR.**

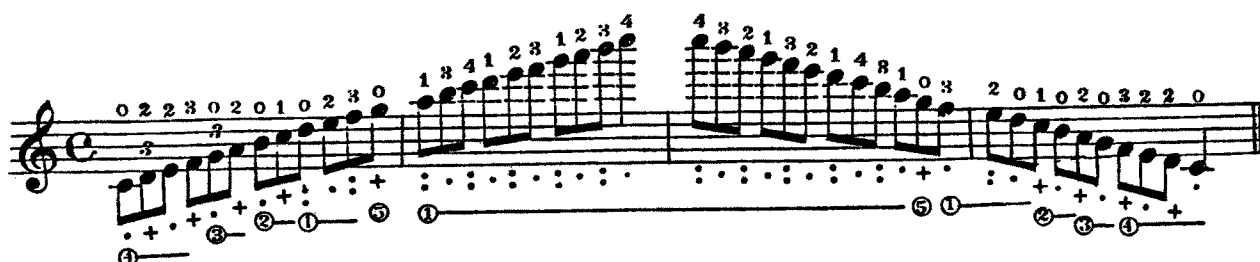


B $\flat$ . MAJOR.

## B. MAJOR.



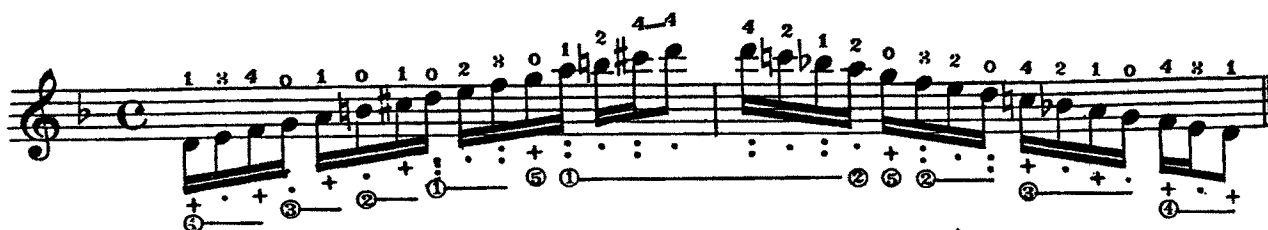
## C. MAJOR.



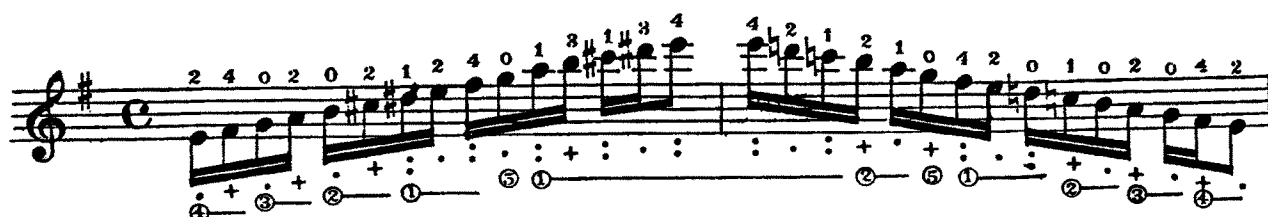
## MINOR SCALES.

C. MINOR. (RELATIVE TO E $\flat$ . MAJOR.)

## D. MINOR. (RELATIVE TO F MAJOR.)



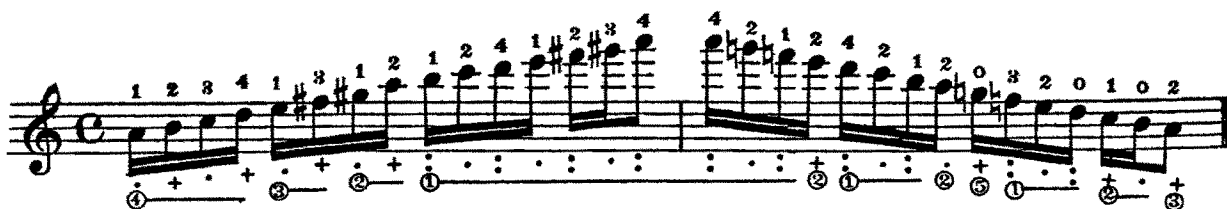
## E. MINOR. (RELATIVE TO G. MAJOR.)





F. MINOR. (RELATIVE TO A $\flat$  MAJOR.)G. MINOR. (RELATIVE TO B $\flat$  MAJOR.)

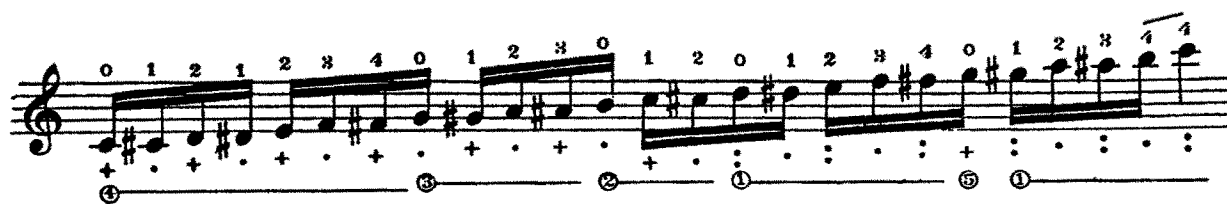
## A. MINOR. (RELATIVE TO C. MAJOR.)



## B. MINOR. (RELATIVE TO D. MAJOR.)



## CHROMATIC SCALE.



# DAILY EXERCISE

## TO DEVELOPE VELOCITY IN BOTH HANDS.

*MEMORIZE.*

**Nº 16.**

The exercise consists of six staves of music. The first staff begins with a treble clef and a common time signature. The notation includes various fingerings (0, 1, 2, 3, 4) and accents. The exercise is designed to develop velocity in both hands, though only the right hand is written.

The following exercise is specially designed to train the fingers of the right hand to change to different strings rapidly and accurately.

**Nº 17**

The exercise consists of two staves of music. The first staff begins with a treble clef and a 2/4 time signature. The notation includes various fingerings (0, 1, 2, 3, 4) and accents. The exercise is designed to train the fingers of the right hand to change to different strings rapidly and accurately.

10

## EXERCISE FOR KEEPING SINGLE FINGERS DOWN.

Hold 2nd finger down ..... 3rd finger simile.....

No. 18.

The musical score consists of ten staves of music in 2/4 time. The key signature has one flat (B-flat). The score includes various fingerings and articulations, with specific instructions for holding the 2nd finger down and the 3rd finger simile. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The score is divided into sections by the instructions 'Hold 2nd finger down' and '3rd finger simile'. The final staff ends with a double bar line and a repeat sign.

# FOR HOLDING DOWN THE FOURTH FINGER.

For strengthening the fingers of the left hand. Keep the fourth finger down.

No. 19.

The musical score for No. 19 is written for the left hand in 2/4 time. It consists of ten staves of music. The key signature is one sharp (F#). The score includes various fingerings (0, 1, 2, 3, 4) and techniques such as triplets (indicated by a '3' and a bracket), slurs, and repeat signs. The first staff has a '2' above the first measure and a '1' above the second measure. The second staff has a '0' above the first measure and a '1' above the second measure. The third staff has a '0' above the first measure and a '1' above the second measure. The fourth staff has a '1' above the first measure and a '0' above the second measure. The fifth staff has a '0' above the first measure and a '1' above the second measure. The sixth staff has a '0' above the first measure and a '1' above the second measure. The seventh staff has a '0' above the first measure and a '1' above the second measure. The eighth staff has a '0' above the first measure and a '1' above the second measure. The ninth staff has a '0' above the first measure and a '1' above the second measure. The tenth staff has a '0' above the first measure and a '1' above the second measure.

# 16 EXERCISE INTRODUCING CHROMATIC FINGERING.

The following exercise should be well studied, as it is invaluable for the fingers of both hands. The fingering, which is fully marked, should be carefully observed, as it is the only way to acquire rapidity and ease, and a finished style of playing.

**20**

The musical score for Exercise 20 is divided into two main sections: the right hand (treble clef) and the left hand (bass clef). Each section contains five staves of chromatic exercises. The exercises are marked with specific fingering numbers (0-4) and accidentals (sharps and flats) to guide the player. The first staff of each section begins with a tempo marking of **20**. The exercises are designed to be played in a continuous, flowing manner, with the right hand starting on a higher pitch than the left hand. The score includes various chromatic patterns, including ascending and descending scales, and more complex sequences involving multiple octaves and specific fingering techniques.

This page contains 12 staves of musical notation, likely for guitar. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 9P, 5P, 2PB) and techniques (e.g., +, ., :). The music is written in a single system, with a key signature of one sharp (F#) and a time signature of 4/4. The notation is complex, featuring many accidentals and dynamic markings. The page number 17 is in the top right corner.

9P 2 1 2 1 2 1 2 1 1 3 1 5P 3 0 3 2 0 1 0 1 0 1 0

2 3 0 1 0 2 0 3 2 1 2 3 2 1 4 1 0 2

2 1 2 3 2 1 3 1 0 2 1 2 3 2 1 3 1

2PB 1 2 1 1 1 3 2 1 2 1 2 4 2 1 2 0 0 4

1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 0

0 1 2 3 2 1 0 1 2 3 2 1 0 1 2 0 1 2 3 4 0 4 0 2

1 2 3 0 3 2 1 2 3 0 3 2 1 2 3 0 1 2 3 4 4 2 1

1 2 3 4 2 1 1 2 3 4 3 1 0 3 2 1 0 3

1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 0

0 1 2 3 2 1 0 1 2 3 2 1 0 1 2 0 1 2 3 4 0 4 0 2

1 2 3 4 2 1 6 1 2 3 2 0 0 1 2 0 1 0

0 4 1 0 4 3 2 1 0 0 4

# EXERCISE IN QUICK PASSAGES. BARRÉ AND SHIFTING.

No. 21.

12.P.B. 3 1 2 1 3 1 P

12.P.B. 4 3 1 2 1 3 2 0 1 0

9.P. 4 2 1 2 1 0

12.P.B. 3 1 2 1 3 1.P.

14.P.B. 1 2 1 2 1 2.P.B.

12.P.B. 4 3 1 1 3 3 2 0 0 2

17.P.B. 5

9.P.B. 1 0 3 0 2 1 1 1 1 1

9.B. 12.P. 4 1 1 0 3 0 2 2 1 1 2 1 4 1

13.P. 1.P. 5.P. 1 2 2 1 3 1 0 3 0 4 2 1 1 2 1 4 1 1.P. 5.P. 1 2 2 1 3

14.P.B. 1 2 1 2 1 2.P.B. 4 3 1 1 3 3 2 0 0 2 1 0 3 0 4 2 1 1 1 1 4 1

9.P.B. 1 2 2 1 4 3 1 1 1 1

17.P.B. 3 12.P.B. 3 1 2 1 3 12.P.B. 3 1 2 1 3 12.P.B. 3 1 2 1 3

12.P. 4 3 1 2 1 17.P.B. 4 2 1 2 1 3 1 3 1 0 12.P.B. 3 1 2 1 3

12.P.B. 3 1 2 1 3 17.P.B. 1 2 1 3 1 14.P. 3 1 0 3 2 0 1



# FLORID PASSAGES ON THE BARRÉ.

19

VIVACE.

7.P.B.

7P



4.P.B.



2.P.



9.P.



7.P.B.



4.P.B.



7.P.



## ON RAPID SHIFTING.

Op. 23

17.PB. 12.PB.

# INTERVALS.

21

## SCALE IN THIRDS.



## SECOND SCALE IN THIRDS.



## SCALE IN SIXTHS.

In the following exercise the highest notes are stopped with the fourth finger of the left hand with the few exceptions which are marked.



## SECOND SCALE IN SIXTHS.

No. 27

# OCTAVES.

23


## FIRST EXAMPLE.

Nº 28. 

## SECOND EXAMPLE

Nº 29 

## EXERCISE IN OCTAVES.

Nº 30 

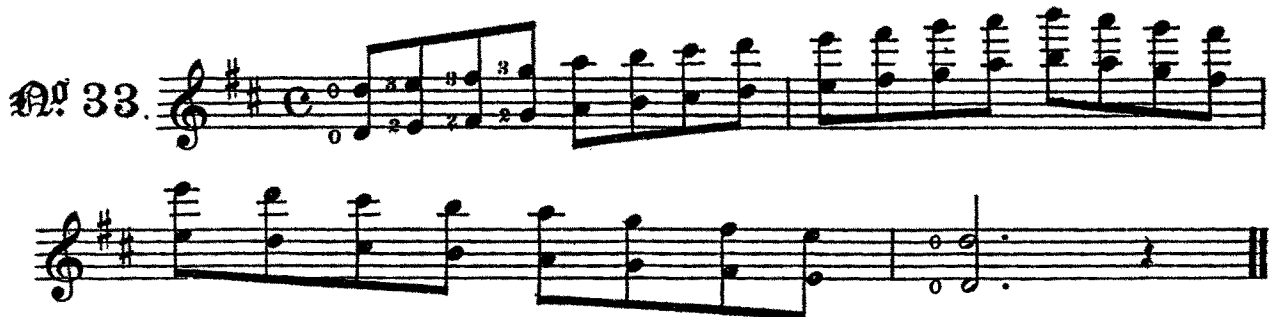
## EXERCISE IN TENTHS.



## OCTAVES AND TENTHS.



## OCTAVES WITH THE BASS STRING TUNED TO D.



## EXAMPLE.

\* EXTRACT FROM "ON THE MILL DAM"

Tune 4th string to D.

Arr by J. E. DALLAS.



## 25

**No. 35** *Tune 4th string to D.*

**PRESTO.**

**Op. 36** *PRESTO.*

## OCTAVES, THIRDS AND SIXTHS.

## EXERCISE.



## EXAMPLE FROM LISZT'S SECOND RHAPSODY.

*VIVACE.*


No 38.




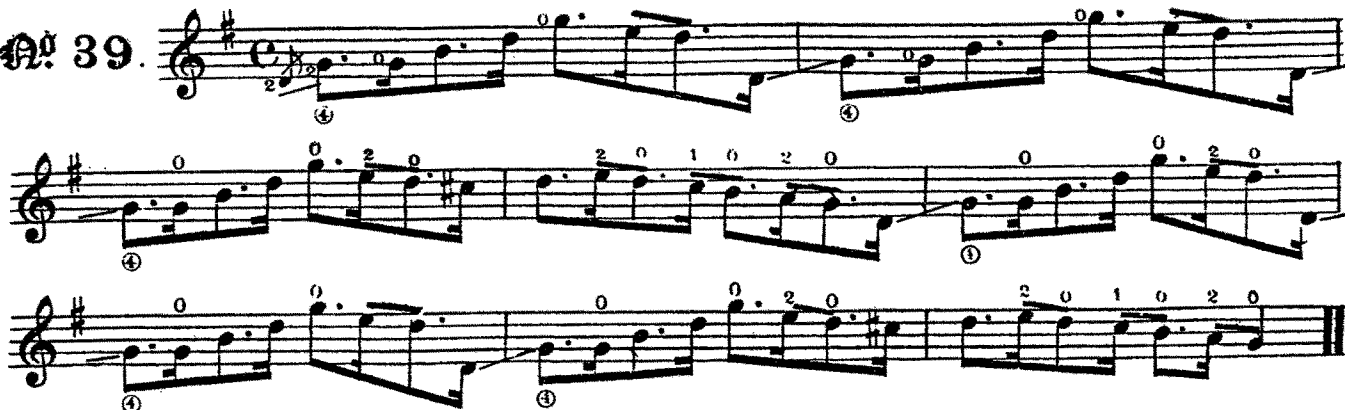
# THE DIFFERENT EFFECTS OBTAINABLE.

27

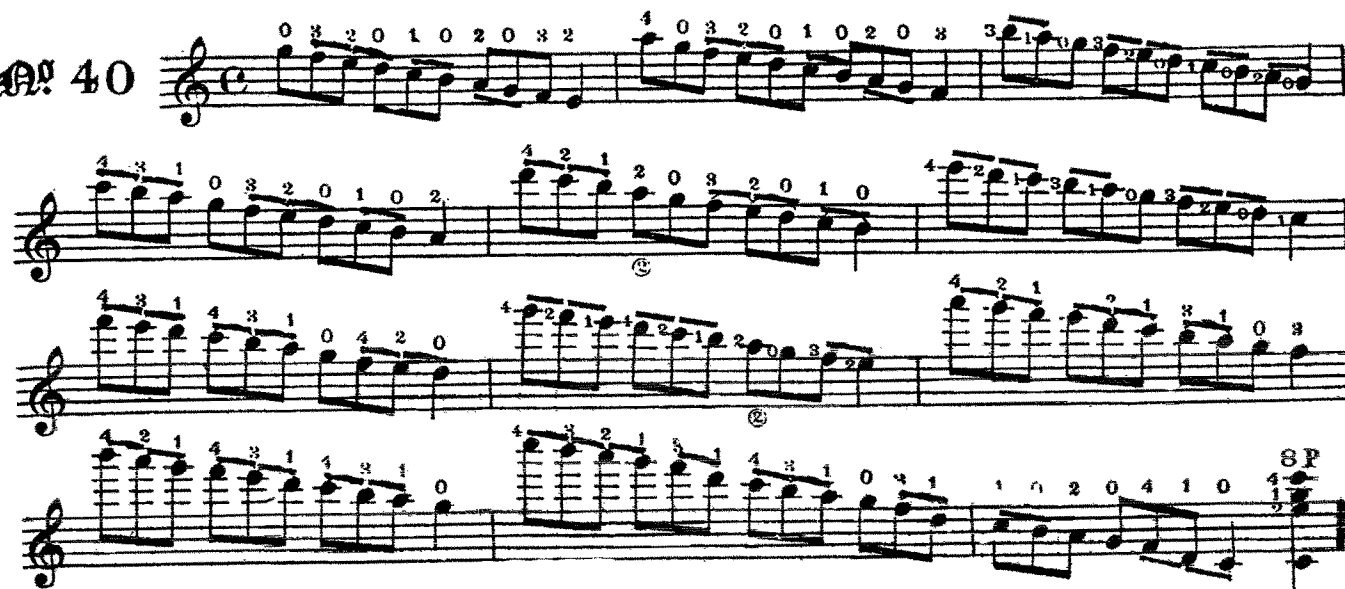
## SLIDE AND SNAP.

THE SLIDE is gliding down or up a string with the tip of a left hand finger, while the string is vibrating. This is most effective on the 3rd and 4th strings, it is indicated thus:—  make the note D. in the usual way, and while it is vibrating slide the finger up to G. on the 7th fret same string. This should be practised until the notes are perfectly sustained.

THE SNAP is performed by pulling a string with a finger of the left hand to facilitate the execution of rapid passages. Example:— 

**No. 39.** 

## EXERCISE IN TRIPLETS.

**No. 40** 

## ON SNAPPING.

**ALLEGRO.**

**10 PB**

**5 PB**

**5 PB**

**10 PB**

**5 P**

**4 P** **5 PB** **9 P**

**6 P** **3 PB** **5 P**

**4 P** **9 P**

**7 PB**

**1** **2**

**FINE.**

**D.C.**

# ADVANCED EXERCISE.

Introducing the Finger glide, Thumb-glide, Snap, Slur, various alternatings between the thumb and finger, and chromatic left hand fingering.

A.H. NASSAU-KENNEDY, I.S.M.

**Op. 42.** *ALLEGRO.*

The musical score is written in 6/8 time and consists of eight staves. The tempo is marked *ALLEGRO.* The score includes various technical exercises with specific fingerings and articulations indicated by 'X' marks and slurs. The exercises are labeled with patterns such as 5PB, 8P, 12P, 17PB, 15PB, 5PB, 8P, 12P, 9PB, 5PB, 8P, 12P, 17PB, 15PB, 2B, 6P, and 2PB. The notation includes notes, rests, and dynamic markings.

## EXERCISE ON THE DOUBLE SNAP.

The notes in the following exercise are made by snapping them with the third or fourth finger.

**EX. 43**

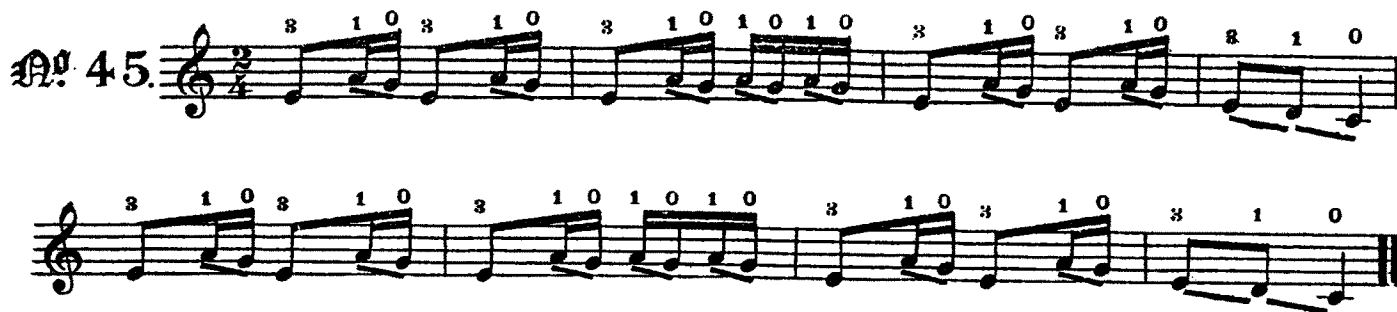
## THE CARNIVAL OF VENICE

This is inserted here as an exercise for the left hand fingers only, the double notes being obtained by snapping them with the finger.

**EX. 44**

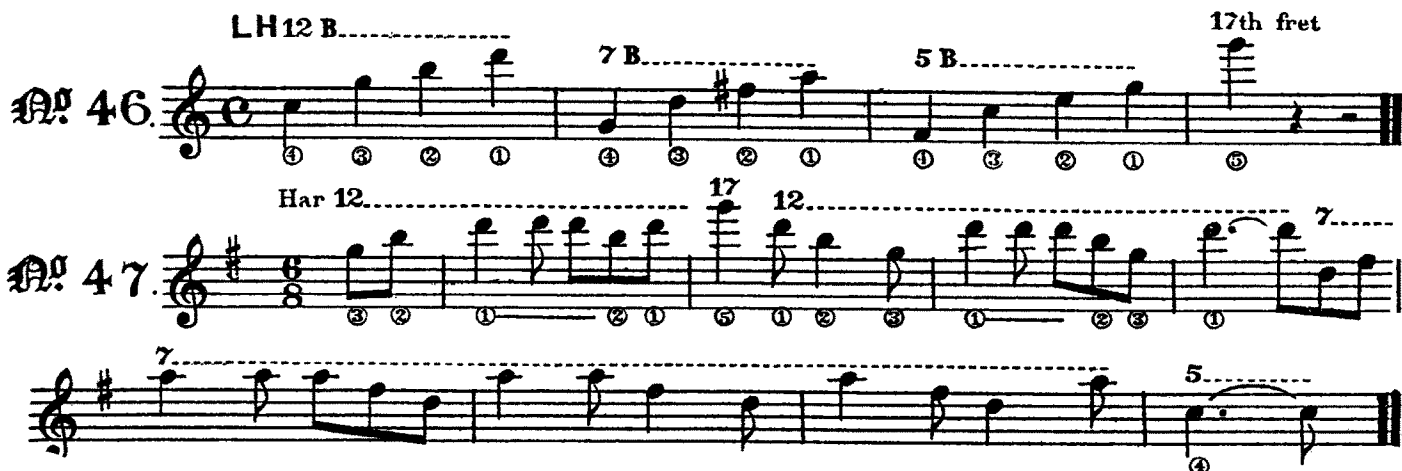
# THE HAMMER SLUR AND SNAP. LEFT HAND ONLY.

31



## LEFT HAND HARMONICS.

Harmonics are bell-like tones produced at certain frets by a finger of the left hand. The finger must be placed exactly over the fret and the string played as usual with the right hand. They are effective only at the 12th, 7th, 5th, and 19th frets. The sounds produced at the 19th fret are the same as at the 7th, the latter being more generally used except with regard to the fifth string, on which the Harmonic note is at the 17th fret.




## FIRST MOVEMENT "FROM FUN ON THE WABASH."

PARKE HUNTER.



## \* RIGHT HAND HARMONICS.

Right Hand Harmonics are made twelve frets from the note that is stopped by the left hand finger. The mode of making the Harmonic, for example:— stop the note A. on the second fret of the third string in the usual way with the second finger of the left hand,  then, twelve frets away (which would be the fourteenth fret on the Banjo) place lightly the tip of the first finger of the right hand, pointing up the string towards the left hand, then strike the string with the thumb underneath the right hand, take the finger off the string immediately the note is struck, which will produce the Harmonic note.

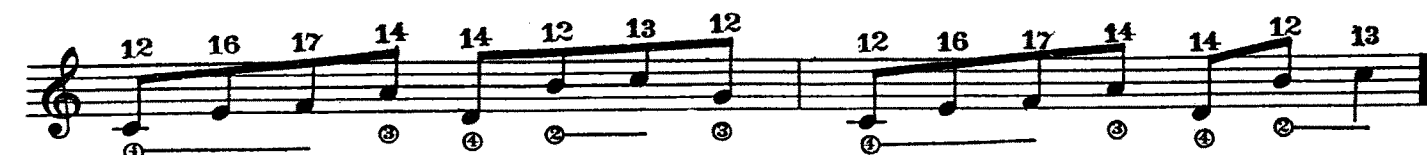
### PRELUDE.



### SCALES.



### THE BELLS.



## RIGHT HAND HARMONICS IN CHORDS.

33

The notes are stopped in the usual manner with the left hand and the Harmonic note with the thumb and first finger of the right hand, the lowest note is the Harmonic note and the higher note is pulled by the second or third finger the same time as the Harmonic note is played with the thumb.

### A STUDY IN RIGHT HAND HARMONICS WITH ONE STRING ACCOMPANIMENT.

Op. 54

12 13 12 14 16 12 14 16 13 12 14 16 12 14

12 13 12 12 14 12 13 14 12 12 14 14 12 12

12 13 12 12 14 16 12 14 12 13 12 12 14 16 12 14

12 13 12 12 14 12 13 14 12 16 17 12 12 12 12

### HARMONICS IN THIRDS.

Op. 55

## EXAMPLES OF HARMONICS IN CHORDS.

In the following, two notes are played with the Harmonic the highest note is played with the third finger and the middle note with the second finger the lowest note is the Harmonic note and played as previously described with the first finger and thumb.

### PRELUDE.



### EXTRACT FROM "OLD BLACK JOE."

PARKE HUNTER.





EXTRACT FROM "BLUE BELLS OF SCOTLAND"

**PARKE HUNTER.**

Op. 59

The musical score for Op. 59 consists of five staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with various chords and fingerings indicated by numbers 1 through 5. The second staff continues the melody with similar chordal structures. The third staff features a more complex arrangement with multiple chords and fingerings. The fourth staff shows a continuation of the melodic line with various chordal accompaniment. The fifth staff concludes the piece with a final chord and a double bar line.

EXTRACT FROM "THE <sup>\*\*\*</sup>MOCKING BIRD."

PARKE HUNTER.

\* Published full music size. No. 308. D.A.B. price 1<sup>3</sup>/<sub>4</sub> nett. by post 1<sup>5</sup>/<sub>5</sub>.

\*\*\* Published full music size. No. 316. D.A.B. price  $1\frac{1}{4}$  nett. by post  $1\frac{5}{8}$ .

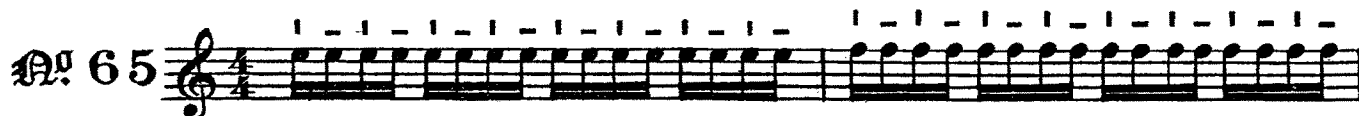
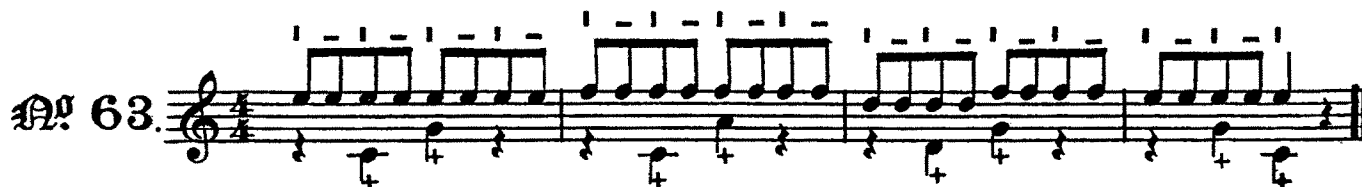
## \* S O S T E N U T O

Sostenuto is obtained by striking the string backwards and forwards with the tip of the first finger. Place the fourth finger of the right hand on the vellum, so that the first finger is straight over the first string.

### FINGERING SIGNS.


The down stroke. Striking away from the palm of the hand. | or u

The up stroke. Striking towards the palm of the hand. — or A

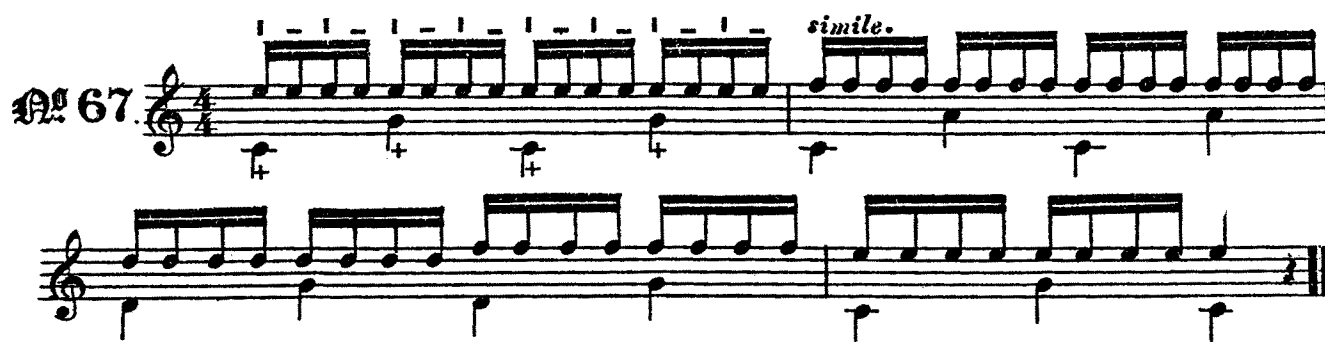


\* See Modern Banjo School. 1904 edition.

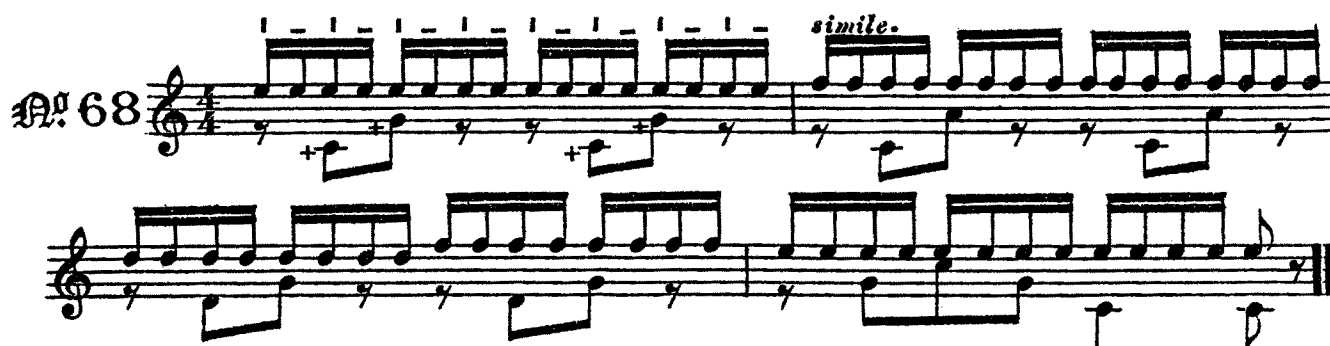
№ 66 *simile.*



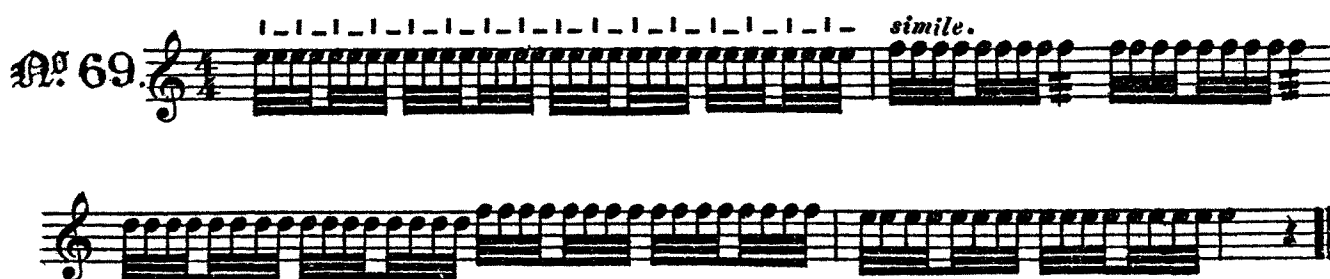
№ 67 *simile.*



№ 68 *simile.*




№ 69 *simile.*



№ 70 *simile.*



## A I R.

The highest notes, with the stems turned upwards, are played *Sostenuto* the lowest notes written thus  are played with the thumb pass.

*ANDANTE.*



Op. 71

5 P 4 P 5 P 12 P

4 P 8 P 4 P 3 P

10 P 6 P 4 P 5 P

5 P 4 P 5 P 11 P

4 P 5 P 4 P 7 P

12 P 10 P 8 P

This musical score is written for guitar and consists of eight staves. The notation includes various fretting and picking techniques, indicated by numbers (1, 2, 3, 4, 5) and letters (P for pick, B for bend) above the notes. The key signature has one sharp (F#), and the time signature is 4/4. The score includes several measures with double bar lines, suggesting a change in section or a measure rest. The final measure of the eighth staff ends with a double bar line and a repeat sign. The page number 39 is located in the top right corner.

5 P 4 P 5 P 12 P

8 P 12 P 8 P

## SOSTENUTO ON THE SECOND, THIRD AND FOURTH STRINGS.

In the following exercise Sostenuito is played on the second string. Rest the tip of the second finger on the first string, and the tip of the thumb on third string. Press both strings down slightly below the level of the other strings. This will enable the student to get a strong tremolo, without touching the other strings.





### SOSTENUTO ON THREE STRINGS.







## 4-3

Arr by PARKE HUNTER.

Arr by PARKE HUNTER.

ANDANTE.

No. 85

## ROMANCE.

ANDANTE MODERATO.

No 86

7 PB----- 4 PB<sub>2</sub>

7 PB----- 4 PB<sub>2</sub>

3rd & 4th strings.

Q P 10 B 5 P

6 P 7 B 11 P 6 P 5 P

9 P.....

10 B

5 P

9 P

12 P

8 P

5 PB

7 PB.....

4 PB

7 PB.....

4 PB<sub>2</sub>

ACADEMIC EDITION.

# Dallas' STAR BANJO ACCOMPANIST

Comprehensive Theoretical & Practical Treatise  
on the Art of Playing Accompaniments

ON THE  
**BANJO**

TOGETHER WITH AN EXPOSITION OF THE FUNDAMENTAL PRINCIPLES OF  
LEFT-HAND CHORD FINGERING

The Whole Revised & Edited

BY  
**A.H. NASSAU-KENNEDY, I.S.M.**

AUTHORIZED & RECOMMENDED BY THE LONDON COLLEGE OF BANJOISTS  
FOR THE USE OF CANDIDATES.

Price 1/6 net

(COPYRIGHT 1904)

J. E. DALLAS  
415, STRAND, LONDON, W.C.

AMERICAN AGENCY, McCULLOCH & CO. LOUISVILLE, KY.

